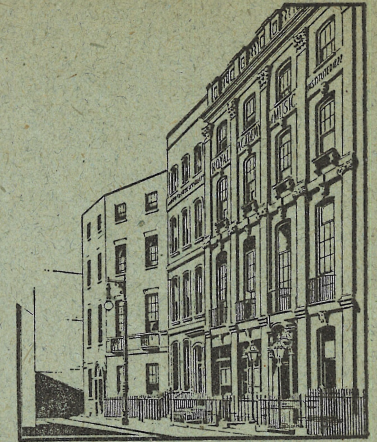


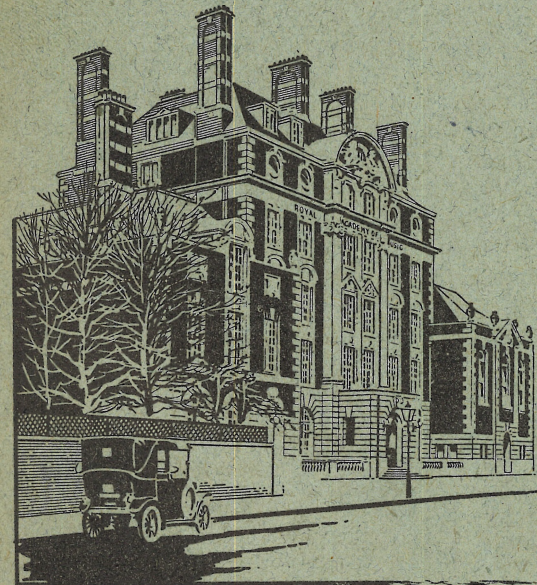
"Sing unto God."



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TENTERDEN STREET, 1822.



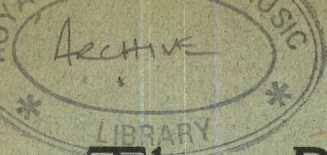
MARYLEBONE ROAD, 1911.



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October,
1921



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Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music.

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The Evolution of the Art of the Pianoforte-Teacher.

By ERNEST FOWLES, F.R.A.M.

The change from the outlook of the "music-master" of Miss Pinkerton's Academy to that of his prototype in the schools of to-day is probably greater than is to be found in any other sphere of educational effort judged within the same span of time. Yet how little the world at large realizes the educational side of music, is still insistent evidence to all who come into contact with the misapprehensions and unenlightenments of the laity. The old terminology lingers: it is still the "music-master" who presides over the fatalities of budding pianists. "Are you going to your music-lesson?"—the question was asked in my hearing. "No," was the answer, "I am going to my violin-lesson." But is the expression, though antiquated, so hopelessly wrong and inopportune? For myself, I like to think that the privilege may be mine to be a real music-master, to lead the young people around me into some conception of the greatness of music, apart from the direct contact of their fingers with the keys of the instrument. To be one's self the recipient of the joys of music begets a yearning for the still subtler joy which follows upon the passing of the cup to others.

Let me refer to four stages in the evolution of pianoforte-teaching.

A.—The era of pure imitation. This is the period when the function of the ear is either misapprehended or misapplied, when musical sensations are supposed to be formed only by the act of reproduction at the keyboard. It is a necessary issue that the music given for study at this stage is of a puerile type and incapable of developing the art-instinct either in student or in teacher.

B.—The growth of conscience on the part of musicians and the consequent desire to provide their students with music of a better and more educational type. The attitude towards any form of aural training remains unchanged; and, in consequence, all effort is concentrated upon the physical reproduction of music, practically no appeal being made to the mental activities of the student or to his need for securing a wide outlook upon the nature of music apart from his own instrumental efforts. As in the first stage, the muscular energies are perverted and much time is bestowed upon the formation of habits which tend to ultimate stiffness and want of resilience.

C.—The development of perception with reference to the part played by the ear in all worthy instrumental effort. The raising of questions relating to the mental grasp of music and to the psychological treatment of students. The focussing of attention upon the average in power and inclination.

D.—The coming of the knowledge of muscular freedom and discrimination. When we think of the recentness of the publication of Matthay's "Act of Touch," we rub our eyes in astonishment that the fundamental principles which underlie the natural use of the muscles should for so long have remained unrealized. In this particular sense, therefore, this stage is the greatest; since, through the propagation of healthy principles of muscular arrangement, the power to play has been placed within the reach of a wide circle of music-lovers to whom former methods of training were merely creative of insuperable barriers.

These stages are but roughly descriptive of the true course of evolution. One is obliged to fill in the gaps, to conceive the transitions, to perceive the points of contact, for one's self. It is evident, however, that the subject of pianoforte-playing has received so enormous an impetus that it may now be said to offer an intellectual vocation inferior to none in the realm of imaginative effort.

But—and one would not for a moment wish to intrude an unnecessary doubt—in the very development of pianistic facility lurks a great and pressing danger. The human student has just learned how to make decent use of his playing muscles; but, musically, aurally, mentally, æsthetically, he remains the same as he was in the days of our first stage. The inner life of man is an invariable quantity. Our present potentialities are not of finer mould than were those of the Greeks, of the makers of the Renaissance, of the builders of thought in our Elizabethan days. Moreover, for each one of us, from the cradle upwards, lies the need for the development of the various arts of self-expression, not, let it be marked, from the stage at which they were relinquished by our forbears, but from the same point of inexperience at which they themselves also started.

Therefore, while we may increase our implements of self-expression and augment the ease with which we make use of them, we cannot get behind the rockbed truth, firstly, that the dominating factor in every act of self-expression is the possession of an experience sufficiently keen and purposeful to make the act worth the pains of acquirement; secondly, that the development of this experience is a necessary precursor to the act which expresses the experience.

The question immediately in the foreground is whether increase of playing-power be of necessity accompanied by a larger inward vision of the things of music; whether, that is, a normally "unmusical" person become less "unmusical" by diligent pianoforte practice, or whether a "musical" person with aural capacity limited to the usual general type become possessed of a more discriminating ear by means of the same process.

It is assumed by not a few teachers that these things really do materialize during the time of keyboard study. But it will hardly be contended that in the case of the average—those who possess the naturally prepared mind are negligible in number and do not affect the argument—the development of the musical instinct outstrips that of the power to play. We know that it does not. We know that the temptation to obtain impressions solely through the medium of the instrument is virtually irresistible, and that the greater the power at the keyboard, the more vivid is the temptation.

Hence, it would appear that the average are faced with two alternatives—either they must advance in playing facility and pick up such crumbs of musical insight as come

along in the way of keyboard study, in which case musicianship will necessarily be a minus quantity; or they must be prepared to concentrate their efforts upon the acquisition of musical insight and, for the moment, to relegate the act of playing to a secondary position, in which case musicianship will ultimately become, as should be the case, a plus quantity.

Now, if it be difficult for some teachers to follow this line of thought, it is a still greater difficulty to the average student. Students of music are confessedly prone to want of forethought. Just as, when the days of studentship are all but over they awake to the fact that their mental life has become impoverished by the over-emphasis placed upon music during their most plastic years, so do they pursue a path of instrumental adventure untroubled by doubts relating to their grasp of the real side of music, until at length they find the brilliance of their conquest of the keyboard dimmed by a want of that inner radiance for which no outward form of instrumental expression can ever compensate.

On the other hand, it may be objected that self-expression at the keyboard is, and always will be, of two types:—
(a) That which is limited to the bare reproduction of music and in which the whole—muscular technique, interpretation, and the like—is taught, partly with reference to certain laws of treatment, partly by the use of the instinct of imitation.
(b) That in which interpretation is the obvious outcome of an inward vision, being held in the mind, whether as an act of mental volition or as an act of performance. It may be that, in some seminaries of to-day, there is room for both phases of instruction, but at least it is certain that one only—the latter—can be admitted to be of true educational value. Consequently, since, as an act of evolution, the pianoforte teacher is presumed to have passed into the ranks of educationists, he has no alternative but to submit to the necessities which underlie a sane and logical treatment of his subject.

If we accept the educational way as the only path possible to educated and educational teachers, it is clear that the present mode of dealing with the average student—who, by the way, is representative of the very large majority of those who study the pianoforte—is inept and ineffective. To what end is the multiplication of keyboard mimics whose music is limited to the highly polished renderings of sundry pieces? I have known many students whose method of performance was marred by many weaknesses, but who were able to demonstrate the general principles of music in a

thoroughly musical and interesting manner; conversely, I have known not a few who were brilliant performers, as the phrase runs, but who, upon personal examination, were found to be wholly unable to listen to music intelligently or even to distinguish between one interval or one chord and another. Indubitably, if it were necessary to choose one from the other, my choice would fall upon the first. Experience would teach me that, in all probability, the keyboard weakness would pass, seeing that the prepared mind, the musicianship, was present; whereas, in the second case, experience would remind me that the keyboard cleverness was but an empty husk and that the grain had never been and would probably never be.

The whole question can be summed up by a review of the ultimate aim of the pianoforte teacher. What is his exact purpose? Is it to manufacture players and to devote but scant attention, if any, to the musical development of the mental life? Or, is it to make music a first charge upon his output and to make use of the playing function as a means of proving the reality of the mental acceptance of the art? I can conceive of no greater temptation to a man or woman than to have to deal with a student whose muscular possibilities are as great as his or her inner grasp of music is small. There can be but one thing to save the teacher confronted by such a problem, and that is to possess so great a love for music that the straight path, which is another name for the educational path, is pursued irrespective of every consequence.

If these reflections were of moment in the days when the efforts of the student were limited to the so-called classics of pianoforte literature, then are they of still greater urgency in these times when music is feeling after forms of expression to which the art of but yesterday was docility itself. To be frank, I can see no useful place for the pianoforte teacher of the future who does not place the intaking and retention of musical impressions in the forefront of his work, who does not assure himself of the mental development of his students, and who fails to make it perfectly clear to them that their progress in playing power is to be measured, not by any law of digital dexterity, but by the rule which holds good in every other form of art-expression, the rule of prior intellectual and spiritual appreciation.

Mems. about Members and Others.

Miss Winifred Christie gave a recital at the Æolian Hall, on May 28th, when her programme consisted of British music.

On June 2nd, Miss Yvonne Morris gave a violoncello recital at the Æolian Hall.

Miss Winifred Robinson and Miss Ethel Skinner gave a violin and dance recital at the Æolian Hall.

The Carnegie Trustees, in their latest report, recommend the publication of Mr. J. B. McEwen's symphony "Solway," and of Mr. Harry Farjeon's mass "St. Dominic" (vocal score). Congratulations on their success to both gentlemen!

Mr. Stewart Macpherson lectured on "Beethoven, the Growth of a Master Mind" at the first meeting of the Bexhill Branch of the Music Teachers' Association.

Mr. Fraser Gange and Miss Amy Evans (Mrs. Gange) gave a concert at Queen's Hall, on June 8th, to celebrate their return to London musical life after their tour in Australia.

Miss Gladys Chester gave a violin recital at Wigmore Hall, on May 17th, assisted by Mr. John Booth as vocalist.

Among the adjudicators at the Stratford Festival this year were Messrs. George Aitkin, Frederick Corder, Spencer Dyke, Ernest Fowles, and Felix Swinstead.

On May 12th, Miss Lily West gave a pianoforte recital at Wigmore Hall.

"Counterpoint: A Plea for a Wider Outlook," was the title of an article by Mr. Harry Farjeon in *The Music Student* for June.

There was a large number of Holiday Courses announced for the late summer, among the Club Members taking an active part therein being Mr. Ernest Read at the Tobias Matthay Pianoforte School and at Manchester; Mr. Stewart Macpherson at Manchester and at the Streatham High School; Mr. Ernest Fowles at Bexhill; Miss Elsie Murray and Mr. Frederick Moore at the Streatham Hill High School; and Mr. Field Hyde at Liverpool.

Mrs. Curwen's lecture to the Music Teachers' Association, on "Psychology and the Music Teacher," was printed in *The Music Student* for May.

On April 9th, Mr. John E. West lectured before the London Society of Organists on "Old English Organ Music."

Mr. Alec Rowley has been appointed organist and choirmaster to St. Alban's Church, Teddington.

Mr. Tobias Matthay gave his lecture "On Children's Music and the Achievements of the British Composer of the Younger School in this connection," under the auspices of the British Music Society, at Haslemere, on May 14th; and, on May 27th, at Sutton at the Public Hall, arranged for by the School of Music. There were large audiences, and Miss Désirée MacEwan provided a long list of illustrations.

On June 1st, Mr. Ernest Kiver read a paper on "A Great Poet in another Art: Beethoven," before the Royal Society of Literature.

Under the direction of Mr. Robert Hyett, performances were given at the Cripplegate Theatre, by the Siddelles Theatrical and Musical Society, of "The Mikado," on June 4th, and of "The Pirates of Penzance" on July 2nd.

Pupils of Mr. Frederick Moore gave an Invitation Pianoforte Recital, at Wigmore Hall, on June 10th, assisted by Mr. Hans Wessely, who was accompanied by Miss Marjorie Hermon. One of Mr. Wessely's solos was

his own Polonaise. A collection, amounting to £61, was taken in aid of St. Dunstan's Hostel, and sent to Sir Arthur Pearson.

Miss Alison Dalrymple gave a violoncello recital at Æolian Hall on June 13th, when she was assisted by Miss Hilda Dederich.

On July 13th, Mr. J. Percy Baker gave an address to the members of the St. Nicholas Guild, Tooting, his subject being "Church Music."

The pupils of Miss Lily West gave auditions, at Wigmore Hall, on July 25th and 26th.

Mr. Frederick Moore was the adjudicator for the pianoforte section at the Dulwich Eisteddfod on May 27th.

An article, entitled "My Theatre," by Mr. Louis N. Parker, appeared in *The Daily Telegraph* for July 14th.

The annual Invitation Recitals of the Tobias Matthay Pianoforte School almost took the proportions of a "Festival," as there were three recitals at the Wigmore Hall, and a final one at the larger Queen's Hall, between July 11th and 21st; while the recital on July 19th, at the Wigmore Hall, of the American pianist, Mr. Bruce Simonds, might be considered as forming part of it, he being the Chappell Gold Medalist of the year. The collection in aid of "The Students' Aid Fund" at the Queen's Hall Recital amounted to £62.

On June 18th, Mr. Spencer Dyke and Mr. Harold Craxton gave an historical violin and pianoforte recital to the Music Teachers' Association at Mortimer Hall.

Miss Adelaide Rind, in conjunction with Mme. Henkel, gave a recital at Steinway Hall, on June 9th, in connection with the Guild of Singers and Players.

Pupils of Mr. George Aitken gave a Scriabin recital, at Wigmore Hall, on June 8th, when the programme included Sonatas 1, 2, 3, 4 and 7.

The Sutton Choral Society gave performances of "Elijah," on April 22nd and 23rd, conducted by Mr. Arthur Fagge. The society owes much of its success to the enthusiasm and hard work of our treasurer, Mr. Charlton Speer, as hon. director, and of Mrs. Speer, one of the hon. secretaries.

Miss Amabel McDonald gave her tenth Song Recital in London on April 22nd at Wigmore Hall, assisted by the Spencer Dyke Quartet. She recently made her 300th appearance on the Mark Hambourg tours.

Mr. Ambrose Coviello has given Lecture-recitals in Folkestone and Bournemouth. Further articles by him on "Success in Pianoforte Teaching" have appeared in the *Music Student*. Our readers will be interested in the following note which was inserted in the *London Gazette*:—"761377 Cpl. A. Coviello, 28th Bn. Posted 16th London Regiment. During operations from March to date he exhibited conspicuous gallantry and devotion to duty. At Ypres, when it was found that the enemy had worked round in rear of our position, he volunteered to establish communication by crawling through the enemy line. This he succeeded in doing in spite of being challenged several times and subject to heavy machine-gun fire. He has on several occasions obtained very valuable information by carrying out dangerous reconnaissances with utter disregard for his personal safety."

On May 25th there was an orchestral performance in Sherborne Abbey in connection with Sherborne School Musical Society and Sherborne School for Girls Musical Society. The conductor was Mr. A. F. Tester. The bulk of the audience consisted of six hundred and fifty boys and girls. A good deal of preliminary appreciation work had been done and the principal themes and some idea of the construction of the musical had been imparted at informal lectures, piano and gramophone being used.

Mr. Sydney Robjohns was the adjudicator in the strings sections at the Southend Music Festival and at the Croydon Music Festival.

Mr. Ernest Read has been busy lately as the following resumé of his activities will show. On April 20th and 21st he gave two lectures at the Marylebone Studios of the Music Teachers' Association on "The Art of Conducting: (1) The Choral Class, (2) The Aural Training Class"; a lecture on May 14th at Mortimer Hall on "The Teaching of Improvisation," on May 19th at the Girls' High School, Tottenham, a lecture on "The Instruments of the Orchestra," with practical illustrations; and from April 10th to 16th, at the London School of Dalcroze Eurhythmics, three on "The Principles of Music and Rhythm," six on "Improvisation," and six on "Ear-training and Sight Singing." On April 25th he adjudicated for the children's choirs at Petersfield Musical Festival, and on March 3rd, 5th and 8th, adjudicated at the London Musical Festival. He conducted a performance of Dvorak's "Stabat Mater" on Palm Sunday, March 20th, at St. Peter's, Cranley Gardens, S.W., when the orchestra consisted of R.A.M. Students. Mr. Read has recently finished a little book, "First Steps in Melody-making," which is published by Joseph Williams, Ltd.

From April 30th to July 23rd, Mr. Ernest Fowles delivered a course of five lectures on "Harmony in connection with the teaching of the Pianoforte," at the Training School for Music Teachers.

Mr. J. Percy Baker, having recently completed thirty years service as organist and choirmaster at Tooting Parish Church, was the recipient on June 28th of a Presentation in connection with the event, consisting of a cheque and a large photograph of the choir.

The Annual Medals of the T.M.P.S were this year awarded as follows: Senior Silver Medal, Sophie Brown; Extra Medal, Molly Huntley; Senior Bronze Medal, Joan Dyer; Junior Silver Medal, Nancy Saunders; Junior Bronze Medal, Betty Lloyd; Mrs. McKerron (Maude Rihll) adjudicated. The Chappell Gold Medal has been awarded to Mr. Bruce Simonds, an American artist.

The programmes of this year's Promenade Concerts included the following compositions by Club Members: Pianoforte Concerto No. 2, York Bowen (soloist, the composer); Tone Poem, "Grey Galloway," J. B. McEwen; Henry VIII. Dances, Theme and Six Diversions (conducted by the composer), Valse Gracieuse, and Welsh Rhapsody, Edward German; Moresque and Valse, Eric Coates (conducted by the composer); Benedictus, A. C. Mackenzie; Pianoforte Concerto No. 2 in E, Montague Phillips (conducted by the composer). Among the performers announced were Miss Olga Carmine, Miss Myra Hess, Miss Irene Scharrer, Miss Marjorie Hayward, Miss Harriet Cohen. Mr. York Bowen, Mr. Harold Craxton, Mr. Ben Davies, and Mr. Robert Radford.

Mr. George H. Wilby, of the Training College, Grahamstown, S.A., was in London for a short time in the early part of the year, and took the opportunity of meeting many old friends.

Miss Olive Turner's latest publication, an album of eight pieces for the pianoforte, called "The Adventures of Pip, Squeak, and Wilfred," published by the Baynton-Power Publishing Co., was the subject of an extensive competition. After preliminary examinations in various centres at which prizes were awarded, the prize winners were to come to London for a final examination, when the winner would be entitled to two years free tuition at the Academy, the adjudicators being Miss Irene Scharrer, Mr. Cuthbert Whitmore, and Miss Turner.

Mr. Benjamin J. Dale's Christmas hymn, "Before the Paling of the Stars," was performed at the Hereford Festival in September, under his direction.

The League of Arts inaugurated its series of performances in Hyde Park by giving on June 4th Mr. Edward German's "Merrie England."

Mr. W. W. Starmer had an article in the *Musical Times* for June on "The Harrow School Memorial Organ." He assisted in drawing up the specification of the instrument.

Sir Alexander Mackenzie lectured at the Royal Institution on June 9th on "The Quartets of Beethoven." Illustrations were rendered by Mr. H. Wessely, Miss Gladys Chester, Miss Nan Reeves, and Miss Lily Philips.

The presidential speech at the R.C.O. meeting on July 23rd was delivered by Dr. Charles Macpherson, who spoke on "Musical criticism as exercised by musicians in general."

The arrangements of the Spencer Dyke String Quartet include Recitals on October 17th and January 16th, and a Sonata Recital on November 7th by Mr. Dyke and Mr. Harold Craxton.

On September 20th, Sir Edward Cooper, accompanied by Lady Cooper, on behalf of the Lord Mayor, received at the Mansion House the members of the Second Congress of the National Union of Organists' Associations. Dr. Charles Macpherson also addressed the meeting.

We rejoice to hear that Lady Mackenzie's health is much better, and hope to have the pleasure of seeing her again at some of the Club functions.

Mr. Stewart Macpherson took a term off work since the middle of April in order to stop "giving out," and to "drink in" new impressions and ideas. After visiting the South of France he went to Geneva at the invitation of M. Jaques-Dalcroze, where he saw a good deal of his work there. Then he went to Paris, where he met M. Vincent d'Indy, M. Henri Rabaud (Director of the Conservatoire) and other French musicians, and heard, amongst many other things, the examination of the students in Dictation and Solfège at the Conservatoire. On the eve of his departure for France, the members of his R.A.M. Appreciation Class, as an expression of their good will and esteem, presented him with a travelling clock. Immediately on his return to England, Mr. Macpherson delivered ten lectures on "The Appreciation of Music" in Manchester, at the request of some of the prominent teachers there. Mr. Macpherson has just completed (with the finishing of the great Op. 106) the Analytical Edition of Beethoven's Sonatas, on which he has been engaged during the last few years, and which has been gradually issued by Joseph Williams, Ltd.

During August and September, at the request of the Editor of the *Hull News*, Mrs. Russell-Starr has been contributing some of her "Reminiscences" to that paper. These comprised: A Few Words About The Royal Academy of Music; Sir William Sterndale Bennett; A Short Sketch of the Lives of Sir George and Mr. Walter Macfarren; Recollections of some of her own past; also short accounts of a few of her present pupils.

Mr. Field Hyde has recently been appointed Professor of Voice-Training and Elocution at Richmond Theological College.

Miss Lily West and the Grimson Quartet gave a Chamber Concert at Wigmore Hall on October 7th.

Some of the numbers from Mr. Frederick Keel's "Elizabethan Love Songs," for which he specially arranged an accompaniment for strings, were performed at the Hereford Musical Festival by Miss Dorothy Silk and the W. H. Reed Quartet.

Club Doings.

The Social Meeting held on June 4th scored another triumph, even eclipsing in some ways that on February 26th. For one thing, there were more people, nearly 500 being present, who on their arrival were received by the President, kindly assisted by Mrs. Threlfall, that steadfast friend of the Academy. Then there were some new arrangements for the serving of refreshments, which reduced crowding to a minimum and conduced to the comfort of everybody, and, lastly, the programme was not too long to prevent everybody from reaching home at a reasonable hour. As to the programme itself, that began with a fine performance of some Russian music by Kalinnikoff and Tchaikowsky (unaccompanied) by the choir of the Royal Academy of Music, conducted by Mr. Henry Beauchamp. Miss Dorothy Chalmers and Miss Hilda Dederich gave a brilliant rendering of Mr. B. J. Dale's Phantasy for Viola and Pianoforte. A charming item was a dance, "The Water Lily," arranged by Madame La Foy, the *danseuse* being Miss Gwendolyn Russell, whose graceful movements, illuminated as they were by ever shifting play of coloured light, created great enthusiasm. The dance was accompanied by strings, played by the Misses Wessely, Thomas, Firth, Mitchell, and Frank. There should have been a flute solo as well, but Miss Underwood being taken suddenly ill at the last moment, the flute part was played on the violin by Miss May Holmes. The programme concluded with a capital performance of Gertrude Jennings' amusing little comedy, "The Bath Room Door," produced under the direction of Mr. Acton Bond. The actors were Miss Muriel Knott, Miss Joyce Tudor-Jones, Miss Vivien Moore, Mr. John Ruddock, Mr. Harold Sandercock, and Mr. Denys Erlam. In the course of the evening, Dr. Richards made a happy little speech, in which he took the opportunity to thank, on behalf of the committee, everybody who had contributed to a most successful gathering.

The Annual Dinner took place at the Monico Restaurant on July 23, Dr. Richards in the chair. There were 130 present, which is practically a record, as that number was only exceeded in 1911, when, owing to the special circumstances attaching to the Academy moving into a new home, there were about 150. To say that this occasion was successful is putting it poorly. According to testimony received, everybody enjoyed themselves hugely. The dinner was good, the speeches were good, the music was good! So what could one desire more?

After the usual loyal toasts, the chairman proposed "The Royal Academy of Music and the R.A.M. Club." He said: An after-dinner speech is always a trial, and, as I am obliged to inflict one upon you, I think I ought to sue the Club for damages for nerve strain and loss of appetite, chiefly the latter. You will agree with me that the toast I have to propose—the R.A.M. and R.A.M. Club—is a formidable one, and as I do not feel equal to the task, I shall shift most of the responsibility to Sir A. C. Mackenzie, who is responding. You had a complete exposition of the R.A.M.'s wonderful educational work at the prize-giving yesterday, and next year, when we celebrate our great centenary, you will hear and see more. Mr. Corder has also told us about it in a book which he is publishing on the subject, a copy of which you will all, of course, buy. To pass on to the Club for a few minutes. A club such as ours I regard as a necessity. Considering the pace at which we live, our social meetings give us, as it were, a bar's rest for much-needed relaxation. It is well-known that musicians are highly strung, possess very sensitive tempers,

in fact, are such delicate organisms that they need tonics of all kinds. The best cordial I know with the least harm is sympathetic society. It is impossible to describe that elusive electric current which passes from one friend to another, but there is scarcely any satisfaction so great as that which we experience in meeting a true and trusted friend; even the greatest cynic realises this fact. There can be no doubt that the best in man is brought out on such occasions, and we ought to prize any club that gives everybody the chance of meeting someone who is glad to see him. We can look back upon our two social evenings this year with considerable satisfaction, not only because they were attended in large numbers, or because we enjoyed delightful entertainment, but because there was a cordiality which permeated the whole atmosphere—it even exceeded our most sanguine expectations. At such times we have no need of psycho-analysis or of Christian Science, for we instantly forget all our aches and pains, mental or physical, in the joy of meeting one another, we even forget that our rates and taxes have gone up, and what could be higher praise than that? Some people tell us that the age of miracles is past. I don't believe it, for I saw wonderful things happen at our social evenings. I will tell you. I saw the reserved become expansive; I heard the critical bestowing commendation; I saw the gloomy enlivening the proceedings with a pretty wit; I saw the dyspeptic in rude health *for once*; I saw the depressed beaming with the smiles of the benevolent; I saw the irascible cooing as gently as a dove; I saw the eccentric become normal; I saw the heavy scholar being quite skittish; and, what is more wonderful, I heard the dumb speak! Our secretary even assured me that he arrived at our social functions dead tired after a hard day, and at the end of the evening he skipped all the way home to Tooting as gay as a young unicorn. Now, I ask you, is not a club that can produce such astounding transformations, such *miracles* as these, worthy of all encouragement and support? (Loud cries of "Yes.") Later in life we shall look back upon these evenings as red letter days in our history.

Now, here we are to-night enjoying our annual dinner. It is said that "the miseries of human life can best be met on a basis of beef and wine." Whether that is so or not, the sight of this festive board must cause people to unbend and become sociable. They are at their leisure, no pupils to worry them, and, their creature comforts being ministered to, good humour is the prevailing note. Even we, who are in the "sere and yellow," assume the elasticity of youth. It is on such occasions as these that we indulge in the gayest flights of fancy and clouds of life, indeed, so responsive are we, that one sprightly story immediately brings forth another. Sooner or later (chiefly later), we impart to each other something highly spiced about our own prowess—mostly untrue! Such is the power of the imaginative faculty supported by good food and drink. To obviate this state of things, I think we ought to proceed with the programme with all speed; but, before doing so, I want to refer to the R.A.M. once more for a minute. We can never think of that great Institution without thinking of Sir Alexander Mackenzie, never think of Sir Alexander Mackenzie without remembering the great work he has accomplished for it. I am not going to enlarge on this theme, as his name and works are known all over the world; but, as I have to couple his name with this toast, I know you will all agree with me that it is the name of one who is the wisest, the most versatile, and the greatest Principal that the R.A.M. has ever had.

Sir Alexander Mackenzie, in acknowledging the toast, said: Our president fires off a double-barrelled toast at me this time. But if he thinks that I am burning to make up for my absence from last year's dinner, I must correct my old friend. I hope I know better than to abuse the pleasant privilege of replying for the Academy and its Club at the

same time. I still remember my double counterpoint: the subjects are invertible, identical. Like the famous "two hearts that beat as one," their separation is unthinkable. After yesterday's annual meeting, over which our ever-popular president, the Duke, so genially and graciously presided, after an absence of eight years, what more can be said about the Academy to-day that you don't know already? I will limit myself to the statement that this has been the busiest, most strenuous year for all concerned—in authority or in the class-rooms—within the recollection of the oldest inhabitant. However, being of the fittest, we have not only survived, but emerge uncommonly fresh and brisk. "The older our "benign mother" grows, the friskier and more energetic she seems to become. How the old lady is going to behave after passing her hundredth birthday is impossible of prediction. Well, it is something to witness the school's expansion—equally in space and reputation; and a pleasure to acknowledge and appreciate the fine work of those who have all helped, in a variety of ways, to make it what it now is. There are many such at these tables, and it is something to see so many of its past students, placed so high in prominent—even in brilliant—positions, and still attached to it by the tie of affection; and surely, something to express our thankfulness for its continued prosperity, as I fervently do now! And all this mindful also of the fact that it is working in cordial agreement with a splendidly active sister-school, not the least of whose benefits to music is that it jolly-well keeps the R.A.M. alert, wide-awake, and up to the mark! I experience that effect upon myself! Mind you, it does beat us—at cricket!—by four runs! We must alter that! Yesterday, Lord Hawke, V.P., offered his services, and if I take a bat in the next game, we will wipe out that slight blot on our scutcheon. These merry moments shall not be spoiled by any very serious reflection, but, believe me, there never was a time when unity of thought and action were more needed than now. You know that, among other novelties, we have been taken by the hand firmly, and told who may teach music, and under what qualifications and conditions. I sometimes wish that a -er-motherly government would go a bit further, and help us to solve an even more important problem by an Order in Council, and tell us what we are to teach, or, better still, what really is music, in this present hour of grace. Age, of course, has its trifling disadvantages, but, personally, I feel rather pleased to be a Victorian, because I shall probably be out of earshot, and beyond the worst of that which seems to be inevitably in store for the majority of you! Seriously, it is a fine, encouraging, and stimulating privilege to be living and working during one of the most productive, ingenious—maybe also the noisiest—period through which the art has ever passed. The other night, I happened to read about a Chinese Minister of the Fine Arts, whose habit it was to prepare his mind, before examining a new picture, by fasting for three days! You won't be surprised to learn that Mr. Wung Wei died early. He wouldn't have lived even half as long in these days! Now, perhaps, this practice of his is stretching conscientiousness further than need be expected of any of us. We don't seem to feel like it! But, all the same, a training-school such as ours for young musicians, has to assume and carry a tremendous responsibility in discriminating, in choosing between, as it were, good broth and mere froth—between the Art which is poetically supposed to "soothe the savage breast," and that which may only arouse fierce, canabalistic instincts in the white musician! I was present on Wednesday at the opening of the new Oxford Street premises of the Gramophone Company, when Sir Edward Elgar positively stated his opinion that it was the business and duty of the schools to adjudicate between good or what may be called "orthopædic" music—in plain English—"deformed or footling." Not so easy! for, as the gentleman who

was doing his daily practice on the treadmill was heard to observe: "Activity is not always progress." Well, those who are kind enough to make up my mind for me in such matters, advise the railway motto, "Speed, consistent with safety," as the sound, sane, and liberal view to adopt. Try to do that. And certainly an astonishing variety of brand-new tunes is everyday being—and will continue to be—played on the old fiddle. And it is equally certain that, as the Americans say, "there are 'no flies' on that cherished instrument!" How well the Club has fulfilled its mission, was made evident by the exceptionally interesting and brilliant series of meetings—socially and artistically—of the year. This, owing in great measure, to Dr. Richards' enthusiastic efforts; perhaps he has made it rather difficult for the next president, whoever he may be—to keep up the standard he has set. Particularly in view of the coming year's festivities, in which the Club ought—and, no doubt, will—play a very conspicuous part, and when it will be a real joy to toast the old place, and give it a vigorous send-off into a second century of useful existence. Lots of things are in prospect; our good friend, Louis Parker, has something so very far up his sleeve that all my efforts to pull it down to-night have failed. I should not have thought he could be so secretive. But it is certain to be something worthy of his own genius, and maybe our merits! I like to think it a happy omen that the Duke of Wellington, when he was at his greatest and strongest, before he went into politics, had a hand in the foundation. Maybe, he did bestow some of the qualities of his own iron constitution upon it. It needed that, for it seems to have got precious little else for a long time! But we shall have an opportunity of knowing much more about these early days (and I hope I am not revealing a secret prematurely, these authors are sensitive) for our friend Mr. Corder has just completed a new and veracious history of the Academy, which will be published at the right moment. I confess to feeling a bit nervous about it; indeed, I have tried to be very sweet and nice to him all the year in consequence. For he tells me that we are all in it! Yes, every one of you! But I feel sure that he has used his most amiable and softest-nibbed pen when inditing, and dealt gently with some of us. No, I have not been asked to tout, or advertise the book to-night; but he did give me a hint that we were all expected to take a couple of copies each at the very least! So you had better put your names down before the final proofs are passed.

I had no intention of mentioning the temporary eclipse which befel me last year; but since it has been so kindly and sympathetically alluded to, I shall take this opportunity of thanking from my heart those of my colleagues and the secretary, that Admirable Creighton, who so willingly and ably helped me over the stile by taking up my personal work. These are services never to be forgotten. There was a moment when I thought I might be put upon the famous Gilbertian list of those who "never would be missed." But I took the advice which our friend and committee-man, who will presently address you, Mr. Alfred Waley, frequently gives me; and have ceased to worry myself about that possible contingency.

Friends! I thank you most warmly for having attached my name to these dear old toasts. I really have not finished; but am only prompted by purely humane considerations when I do not prolong this, to my mind, all too brief reply. I assure you that, not having said half as much as I would like to, I sit down full of gratitude but with the greatest reluctance.

The next toast was "The Ladies," given by Mr. Louis N. Parker, who said: Mr. President and Gentlemen, increasing senility, coupled with notorious and universally acknowledged respectability, have pro-

cured for me the honour of proposing the health of the ladies. It is not a startlingly new subject. It has engaged the attention of the ugly sex ever since that remote morning when Adam was aroused from a deep slumber by Eve, intent on giving him, in return for his rib—for a bit of his body—a bit of her mind. According to the latest computation, that was four hundred million years ago; and ever since that blessed moment, without any interruption whatever, man has talked about woman, and woman about man. Wherefore I despair of saying anything novel. Were I speaking fifty, or even twenty-five, years ago, I should, as a matter of course, hand the ladies a posy made of the flowers of speech. I should liken them to some strange hybrid. I should say their necks were the necks of swans; their brows snow-white as the summit of what I heard a charming young American lady call the Djungfraw; their cheeks beds of roses; their eyes unfathomable lakes; their lips coral; their teeth pearls; their noses tip-tilted like the petal of a flower; their figures willows; their feet like little mice; and their hair nets of sunbeams fashioned to enmesh our innocent hearts. I should suggest they be wrapped in cotton wool, and kept in a crystal case. To-day that sort of talk won't do. Cotton wool is off. Ladies, or, as they very sensibly prefer to be called, women, assure me they detest compliments, and want to be spoken of as men speak of each other. The utmost I am allowed to say by way of hyperbole, is that they certainly have got a neck and a blooming cheek. Where Angelina used to cast languishing looks at Edwin, and address him as her ownest own, she now calls him Old Bean (personally, I should prefer Sweet P.), borrows his motor-bike, and wears his—and wears his overalls. Woman wants to be treated as an equal. If I don't treat her as an equal, she will not only call me a bean, but a has-been. Shall I, then, instead of uttering a glowing panegyric, slap her on the back, dig her in the ribs—one of which is mine—and cry "Here's luck!"? You, Mr. President, would call me to order; and she—why, she would wither me with a look. Fortunately, a long and varied experience has taught me that ladies do not always—do not often—do seldom—do hardly ever—mean what they say. Amongst other things—many, many other things—I don't believe they mean it when they say they no longer want us to be nice to them. Otherwise, why do they continually write to the papers, complaining of the Decay of Chivalry in omnibusses? Besides, musical ladies, especially the Daughters of the Royal Academy, are not as other women. Ladies who play and sing divinely, and even compose alleged music, are far, far above the average level. They are super-women. What do I say? They are angels, who have merely postponed returning to heaven. It is the health of these angels we are to drink, and no eulogy I could pronounce would do justice to their beauty, their charms, their grace, their talents, their accomplishments, their virtues, or that fatal fascination which has made me, for one, already forget what I've had for dinner.

With this toast I am to couple the name of my dear friend, Dr. Eaton Faning. The ladies could not have a doughtier, a more brilliant, or more experienced champion. I have known Dr. Faning many, many years. He and I were, and indeed still are, boys together. Wherefore his life lies spread out before me like an open book. I can tell you many things about Dr. Faning and the ladies which will be new to you—and to him. For instance—but no; on second thoughts I will reserve these anecdotes about him for insertion in my own autobiography, which, without them, would, in its ascetic grandeur and monastic aloofness be entirely destitute of female interest.

Well, my dear Faning, we wish your fair clients every sort of good health, that they may go singing and playing through the land, bringing

happiness to many a home devastated by the income tax, and ruined by rates. May they, like their venerable ancestress of Banbury Cross, ever have rings on their fingers—wedding rings for choice, but at any rate several engagement rings—and bells on their toes; which latter I take to be a misreading for beaux at their feet; and so make music wherever they go.

In reply, Dr. Eaton Faning said, while proud of the honour of responding to such a toast, he thought that, in these days, a lady should be selected to do so, which he hoped would be done in times to come.

"The Visitors and Artists" was proposed by Mr. Frederick Corder, and acknowledged by Sir Anthony Bowlby. One final toast, that of "The Chairman" was given by Mr. Alfred Waley, and briefly acknowledged by Dr. Richards, who voiced his appreciation of the hard work of the committee.

There was a splendid programme of music as follows:—Song, "Chère Nuit" (Bachelet), Miss Amy Evans; songs, "L'heureux Vagabond" (Bruneau) and "The Toy Band" (Samuel), Mr. Fraser Gange; violin solo, Prelude and allegro (Pugnani-Kreisler), Miss Elsie Owen; and duet from Verdi's "Rigoletto," "Figlia! Mio padre," Miss Amy Evans and Mr. Fraser Gange, all of which was received with enthusiastic appreciation. Last, but not least, yeoman service was rendered by Mr. Harold Craxton at the piano.

Presentation to Sir Edward and Lady Cooper.

Sir Edward Cooper, Bart., and Lady Cooper received an interesting presentation from the Members of Lloyd's on July 13th, as a memento of their year of office as Lord Mayor and Lady Mayoress of London. The ceremony took place in the Underwriting Room at Lloyd's. Among the visitors were Sir Thomas Mackenzie (formerly High Commissioner for New Zealand) and Sir W. Atlay (Chairman of the Stock Exchange).

The gifts consisted of an illuminated address, signed by the Chairman, Committee, Members and Subscribers of Lloyd's, and accompanied by an antique silver tea set and coffee jug (1832-34), twelve antique silver beaded teaspoons (1773), a pair of George II. silver sugar nippers, and an antique inkstand with taper stick (1824).

Mr. Sidney Boulton, Chairman of Lloyd's, said: Lady Cooper and Sir Edward Cooper,—It is with the greatest pleasure that I ask your acceptance of this address from the Members, conveying their congratulations on the way in which you carried out the duties at the Mansion House during your year of office. This address sets forth in eloquent language the official expression of our feelings, but I think I can give you a short summary in these words: "You took on a big job, and you did it jolly well." The earliest record of a member of Lloyd's being a Lord Mayor was in 1796, when Sir Brook Watson was elected Lord Mayor. He seems to have been a success in that office, for the following year he was promoted to be Chairman of Lloyd's. And he seemed to find that job very restful, for he occupied the chair for no less than eight years. The next Member of Lloyd's who became Lord Mayor was a hero of the name of Thompson, who took on the office of Lord Mayor as well as the Chairmanship of Lloyd's. All I can say is, he must have been a very wonderful man, or else the jobs were very different in those days from what they are in these. It was nearly 100 years after he had performed this remarkable feat before another Member of Lloyd's was

seen in that office. I remember, sir, when you were first working at Lloyd's. Even in those days you did not make a great burden of your work, but you showed a most excellent judgment in the selection of your partners, and success arrived without apparently any undue effort on your part. This principle was not confined to your business life, and when you arrived at the Mansion House, you had beside you a partner whose record there and in the City of London is greater even than your own. You, sir, had a great part to play, and you played it well. You didn't mind dressing for the part, and when you were dressed you looked the part, and there is no doubt whatever that you filled the part in every sense of the word. In Lady Cooper we had a Lady Mayoress the like of whom was never before known in the City of London. While sharing your duties in the ceremonial part of the office, she radiated a cheerfulness, a goodwill, and a kindliness of heart which made your reign at the Mansion House unique. In every good work which came before her, she infused a charming personality, a sound commonsense, and great abilities in public speaking, in tact, in excellence, in generosity, and in hospitality. Either of you, taken singly, would be very difficult to surpass, but taken as a pair, I may say you are unequalled in the annals of the city. May you live long, sir, to enjoy the honour, the respect, the gratitude and the affection of all who have met you at the Mansion House, and may you sometimes think that this feeling is shared no less cordially by those among whom you spent so large a part of your life at Lloyd's.

Sir Edward Cooper, who was received with loud cheering, said: Gentlemen and friends,—I am very deeply touched by your great kindness in presenting to my wife and myself this beautiful tea service and this album in commemoration of our year of office at the Mansion House. It is 54 years since I came into this room as a clerk, and 47 years since I first started business for myself. Therefore, I have some right to speak of my experience of Lloyd's. Many things have changed, but the character of the members has remained the same. I have often said to my wife that if I had my time all over again, and had my choice of a business or profession, I would choose a career at Lloyd's. I am very grateful for the beautiful presents you have given us. I shall regard this album as the most priceless treasure that I have. I understand that the clerks at Lloyd's have started a Sports Club. I am a bit of a sportsman myself. I once rowed in the London Rowing Club, and am still a member of it; I am one of the oldest members of the M.C.C., and for six years I served on the Committee of the Royal Thames Yacht Club. I understand there is a small balance of £600 over from this presentation, and if you will let me make it £1000, I should like to give it to the new Sports Club to start the fund for the pavilion.

Lady Cooper, who was received with much enthusiasm, said: Gentlemen and friends, There are certain corporate bodies of professional and business men in the city who have not only earned for themselves a reputation for expert conducting of their affairs, but they carry with them a hall-mark as regards character and status as gentlemen, and it is no exaggeration to describe the Members of Lloyd's as such. The only fear in my mind is that I shall fail to do them sufficient honour. It would be difficult to enumerate the many calls on your generosity which are so frequently made, and which you as constantly discharge with an equanimity of deportment that is admirable. I can see no reason at all for your gifts. It is true my husband was Lord Mayor, and I ran beside him, but the glory and honour of the privilege were a reward in themselves.

Three hearty cheers were then given for Sir Edward and Lady Cooper.

R.A.M. Prize Distribution.

This function took place at Queen's Hall on the afternoon of Friday, July 22nd. Special interest attached to the occasion as H.R.H. The Duke of Connaught, President of the Academy, had graciously promised to distribute the Annual Awards. His Royal Highness was received by the Governing Body, amongst those present being:—Lord Hawke and Mr. Ernest Mathews (Vice-Presidents), Sir Edward Cooper, Bart., (Chairman of the Committee of Management), Sir Alexander Mackenzie, Mus.D., LL.D., D.C.L., F.R.A.M. (Principal), Lady Cooper, Lady Dewar, Lady Dundas-Grant, and Mrs. Threlfall, Brig. Gen. Sir Alfred G. Balfour, C.B., K.B.E., Professor Sir James Dewar, L.L.D., F.R.S., Charles Mortimer, Esq., J.P., Leo. F. Schuster, Esq., Robert Ward, Esq., Philip L. Agnew, Esq., Oscar Beringer, Esq., Hon. R.A.M., Frederick Corder, Esq., F.R.A.M., Lieut-Col. A. Finlay, Hugh B. Fitch, Esq., Frederic King, Esq., Hon. R.A.M., Tobias Matthay, Esq., F.R.A.M., H. W. Richards, Esq., Mus.D., Hon. R.A.M., Arthur Serena, Esq., J.P., F.R.G.S., A. Waley, Esq., H. Wessely, Esq., Hon. R.A.M., The Rev. Canon Edgar Sheppard, K.C.V.O., D.D., (Sub-Dean of the Chapels Royal), Sir James Dundas-Grant, K.B.E., M.A., M.D., J. A. Creighton, Esq. (Secretary).

A programme of music began the proceedings, as follows:—*Souvenir de Campagne*, Minuit, *Sérénade* (from *Duetini*) for Violins, Godard, Conductor, Mr. H. Wessely, Hon. R.A.M., Accompanist, Miss Kathleen Levi; *Scherzo in E* (No. 4) *Pianoforte*, Chopin, Miss Désirée MacEwan; *Canzonet "Fain would I change that note,"* Vaughan Williams, The Choir; Part-Song "London Town," Edward German, The Choir, Conductor, Mr. Henry Beauchamp, Hon. R.A.M., Accompanist, Miss Elsie Betts.

The Principal then delivered his Annual Address. He said:—Your Royal Highness, ladies and gentlemen,—While I cannot deny myself the pleasure of referring to the honour of His Royal Highness' gracious and encouraging presence, it must be left to another speaker, later on, to express more fully how much our President's coming to-day is gratefully welcomed by the Academy.

It is my annual privilege and duty to present an account of our stewardship, and as the members of the choir seem so extremely anxious to leave London, I shall endeavour to do it as briefly as the occasion permits. The panoramic picture before and around you, surely relieves me from any necessity to spend words on the present condition of the Institution. Curiosity recently suggested the taking of an official census of its population, and the result revealed that—beside these our own Isles, of course—Canada, South Africa, Australia, New Zealand, India, the West Indies, Ceylon, Palestine, France, Belgium, Italy, Poland, Russia, and China, are the countries represented by the owners of these young faces.

Although—as Head Physician, as it were—I have to admit that the School has of late developed a rather full habit of body, calling for special care and increased attention, and its temperature is considerably above normal to-day: its healthful state is sufficiently evident. Appearance does not belie reality, for with the tale of sane, sound, and in many cases, brilliant, work accomplished during the year, we have good cause to be entirely contented. The fact that the "commendations" in secondary studies are very nearly doubled, shows the increase in general industry, and the improvement in all-round musicianship. Beyond our own walls, too, some of our own past and present pupils have sought public recognition of their talents, and received it in full measure.

Therefore, united thanks are primarily due to my colleagues, the professors, for their constant and loyal efforts to uphold the School's obviously far-travelled reputation; and I know that the students will cordially join me when these grateful acknowledgments are offered to their teachers. While public appearances are many, under present pressure they are not frequent enough to satisfy our wishes or cover our needs. The number of Orchestral Concerts, for instance, might advantageously be doubled to serve all these. But I may not enter now into the several reasons which prevent that being done. But the inevitable disappointments are most fully shared by myself, for I always wish that these programmes, like marriages, could be made in Heaven—at all events, not by me!

A particularly successful event was the spirited production—with the kindly-given consent of the "Carl Rosa" Directors, of Goring Thomas' fine opera, "Nadeshda." Dealing as we do, in quantities just now, an untoward misunderstanding at the first performance sent on no less than three separate Princes Voldemar on the stage. Be it said that the one single heroine treated them all with imperturbable impartiality. That all concerned did so exceptionally well, we owe to the experienced stage-management of Mr. Cairns James, who, by the way, could never have seen the opera, and had to evolve it all, as the German professor did the camel, out of his own inner consciousness. Also to Madame La Foy's graceful ballet, and finally to the enthusiasm of Mr. Henry Beauchamp. At the end of the second night, I thought it prudent to escape alive from a peremptory "hold-up" by some fierce-looking Muscovites, and agree to an additional couple of equally successful performances. Thus we endeavour, as best we can, to prepare for that which is bound to take its rightful place—national opera, which I sincerely recommend to every sympathy and assistance. I may not forget another set of well-graced young players, who certainly did not disappoint the keen interest invariably taken in their work by the whole School, when they gave capital performances—with interchangeable casts—of "David Garrick" and "The Merchant of Venice." For the future success of the, in many direction, useful and generally educative, Dramatic Class, we may safely continue, like Shylock, to "look to our Bond."

Turning for a moment to economics and the administrative bodies, there are, happily, no subtractions from the number of our directors to record: but several additions have to be mentioned. The donor of a valuable Scholarship, Colonel E. Duncombe, left the Committee of Management to take a seat in our Upper House. And two newcomers, General Sir Alfred G. Balfour, once Commandant of the Royal Military School of Music and always lover of our art, and Baron Frederick d'Erlanger, a well-known and gifted composer, were cordially welcomed quite recently. The Committee very much regrets the resignation, after many years of generous service, of one, whose name is perpetuated by a keenly contested prize. Reasons of health compel the loss of his presence, but that our friend Edward W. Nicholls' deep interest in the Academy continues, I know. Two gentlemen have kindly accepted an invitation to fill these vacancies, and are already sharing the Committee's responsibilities, Mr. Arthur Serena and Mr. Hugh Fitch. And our Committeeman and giver of gifts, Mr. Philip L. Agnew, has consented to attend the numerous and prolonged meetings of the Associated Board of the Academy and College, in consequence of the resignation of another friend, Mr. Saxton W. Noble.

In November a marble tablet, bearing our sorrowful tribute to the memory of R.A.M. Students who fell in the war, was unveiled by the Chairman, Sir Edward E. Cooper, in the Duke's Hall.

Within the year the long list of teachers has been considerably extended. These nearly-elected professors are all of our own training, but their places here have been reached by the only avenue, namely, their own distinctive merits. They are, Misses Isabel Gray, Ethel Bilsland, Marjorie Hermon, Cynthia Cox, Irene Thompson, and Ethel Kennedy. Now, I experience a peculiar satisfaction in reading these names, hoping that the recital will please those who are so actively interested in that all-absorbing question concerning the "Equality of Sex." Six lady professors joining our staff in one year, is not an ungenerous tale. As a matter of fact, there are twenty-six female teachers now working here. Therefore, I may perhaps be allowed to slightly paraphrase Macbeth, and say to them, "Never shake thy...locks at me. Thou can'st not say, I *didn't* do it." Mr. Wilfred James now takes the place of his greatly lamented brother, Edwin, as professor of the bassoon.

In its order, an item of particular interest to the students has to be dealt with. You know that the great Beethoven wrote no less than thirty-three variations for the pianoforte on a somewhat severe subject, and history asserts that the task amused him very much. I can't remember how many annual variations I have made—nearly as many—on a theme from which I have never yet been able to extract a single gleam of humour: namely, that distinguished prize which makes me solely responsible for the selection of the most excellent, assiduous, and industrious student of the year. Be pleased to recognize that the gifts and conduct of a good many, more or less, rightful claimants have to be received and compared, and admit that to pull out the one particular plum from so large a pie would puzzle even an expert like Jack Horner. This time the decision has certainly not been easy to arrive at, but I am encouraged to think that the choice will once again commend itself to her fellow-students when the "Dove" Prize is given to one who is well-known here as a brilliant young violinist, a pianoforte silver-medalist, and an accomplished all-round musician, whose time and talents are always at the service of others—Miss Dorothy Chalmers.

Following a good old custom, the first winners of new Scholarships should be named: and in connection with the two Elizabeth Stokes Scholarships for pianoforte, I mention the Misses Denise Lassimonne and Florence Chipperfield; and the first two holders of the John Stokes Scholarships for baritones are Messrs. David E. Jenkins and W. E. Croly-Hart. Another feather was placed in the Academy's cap when our distinguished student, Arthur Sandford, in a competition open to anybody from anywhere, was elected "Mendelssohn Scholar."

It would, indeed, be an exceptional occasion if I had to conclude without the privilege of announcing some further kindly proof of goodwill towards the Institution, and, in this pleasurable respect, the year has not been an entirely barren one. By the will of a lady—unknown to us during her life-time—the Academy gratefully receives, through her trustees, another full Pianoforte Scholarship, to be open to competitors of Jewish parentage. The conditions, under which it may be held for three years, will presently be made public, and the new scholarship will bear the name of its very kind donor, "Emma Levy." And hearty thanks must go out to the directors of the Æolian Company, who have generously added, through Mr. G. W. F. Reed, the handsome sum of one hundred pounds to the useful and much-drawn-upon "Student's Aid Fund." That gift is highly appreciated. Finally, a good friend, Lady Dewar—the wife of a director of ours, as distinguished in generosity as in science—presents us with a fine violin, by Thomas Hardie, for the use of such students who may be less favourably provided in respect of

quality. May they draw from the instrument that golden tone which connects the gift with a rare domestic celebration in the house of its donor.

Whether it really is more blessed to give than to receive, has perhaps always been open to argument; but I am glad to say that both the Academy and the Royal College of Music have seen their way each to offer an annual Scholarship to the Army. This, at the instance of Colonel Somerville, the present Commandant of Kneller Hall, to provide a year's instruction to a couple of young army bandsmen—serving at home—with a view to assist their training as future bandmasters; and the first successful competitors, already elected, will commence their work in September next. One hesitates to claim the War Office precisely as a sister-institution, but it has kindly assented to the acceptance of our assistance.

Mindful of the needs of our profession, and the immediate application of these stringent qualifications required by the Registration of Teachers' Council, the Committee has considered every means of helping intending teachers of music in connection with the now—please lend me your ears—*compulsory* Courses of Training; and the adoption of a revised scheme has brought about the pleasant result that a further and very considerable reduction of fees for these courses has been made possible.

Just ten years ago His Royal Highness Prince Arthur did us the great honour of declaring our building open. Since then, the need for further expansion has been steadily making itself felt; and opportunity has been taken to acquire the adjoining house, No. 1 York Gate. The library—to be converted into class-rooms—will be removed by September into the new premises, which will be connected by a covered passage or bridge, with the main building. These helpful changes are obviously to be welcomed: and the little bit of exercise provided by the short walk to the new library may give time for intending borrowers of our music to remember that the gentle art of "book-keeping" is neither encouraged nor included in the curriculum! I am only permitted to say that the Academy is further stretching and spreading its length and breadth; just lately, another and more important acquisition of space has been made. But on that subject my superiors enjoin me to be less frank—secretive even—and to refrain from revealing their intentions at present. The little mystery will keep until friends meet to celebrate an unique happening in the musical history of this country. The Centenary-Commemoration of the foundation of the Academy takes place in this corresponding week of July next, and no effort shall be spared to make a thoroughly worthy and representative musical festivity of that great occasion in its annals. This hall is already ours, thanks to the courtesy of Messrs. Chappell—for the entire week, in which several orchestral concerts and other functions will take place; and during the preceeding week chamber music will be heard in the Æolian Hall. Some of our past students, who have attained the most prominent artistic positions, have promised to compose special works; and performers of like eminence have offered to join present students in various ways yet to be determined. No doubt that also will be the moment of a very public review of the School's ancient and modern history: and, possibly, the searchlight of what is fashionably called "psycho-analysis" will be turned on it. Although its exact meaning is somewhat obscure, that test will be welcomed, as indeed any other microscopical inspection of its present-day activities. Certainly the projected Festival must, from now onwards, entail some hard thinking and strenuous preparation, both on the part of the authorities and of our young friends. But I cannot imagine the existence of any student of the year 1922, who will not enthusiastically hail the privilege

and gratefully realize the distinction and honour when called upon to take an individual share in exhibiting the splendid spirit and vitality of his Centenarian Alma Mater.

With that, I may end. Obviously, the procession now, with permission, Sir, to pass before you, must be a fairly longish one. All here are deeply sensible of the honour when receiving their awards at your hands.

A vote of thanks to the Duke was moved by Sir Edward Cooper, seconded by Mr. Ernest Mathews, and carried with enthusiasm.

The Duke of Connaught said: Ladies and Gentlemen, and especially Students of the Royal Academy of Music—I desire to thank you for the very kind manner in which you have received the vote of thanks to me for the very small part I have taken in distributing the very large number of prizes. I have now had the honour of being connected with the Royal Academy of Music for a great many years. As you know, I succeeded my lamented brother, the Duke of Edinburgh—I think it was in 1899. Since that time I have taken the very deepest interest in anything that tended to the success of this great College of Music, and I feel, as year after year passes, that I have more reason to congratulate Sir Alexander Mackenzie and all the other gentlemen who take such an interest in the welfare of this College, on its steady and increasing success. It may interest you to know that whereas the Academy began with twelve Students, we have now over seven hundred. The great difficulty is in getting sufficient accommodation for the ever-increasing number of students. It is only ten years ago that our present very beautiful and, as was then thought, very adequate building was erected, but it has proved insufficient for the number of students we have in it. However, as you have heard from Sir Alexander Mackenzie, extra rooms have had to be taken, and it will probably end in our having to build this larger accommodation. I am sure that those who have had the pleasure of listening to the piece for violins that was played at the beginning will recognize that it was extremely well rendered, and I am sure that all will have been delighted with the charming playing of Miss MacEwan on the pianoforte. We also listened with great pleasure to the very admirable chorus singing we heard. I think it was a little hard on the City of London in the wording of the last sentence, but it met with general approval. I think a good many people think it is rather hotter there than it is in the country, but I do not think they will find it very much hotter. I should like to assure you again of the great pleasure I have in being with you to-day, and of my great interest in everything that promotes the welfare of the Royal Academy of Music.

The National Anthem was sung, and three hearty cheers having been given for the Duke of Connaught, the proceedings terminated.

Academy Letter.

The Annual Prize Distribution took place at Queen's Hall, on Friday, July 22nd, the occasion passing off most successfully. H.R.H. the Duke of Connaught, our President, graciously distributed the awards, and made a charming speech in reply to the vote of thanks accorded him. The Principal's address contained many items of interest, which it is unnecessary to repeat in this letter, as a full report of the proceedings will be found elsewhere in this issue.

The following professors have been appointed:—Miss Cynthia Cox (*Harmony*), Miss Irene Thompson (*Singing*), Miss Marjorie Hermon (*Pianoforte*), and Mr. Wilfred James (*Bassoon*).

Miss Ethel Kennedy has been appointed teacher of the pianoforte in the Junior Department.

The following Associates have been elected:—May Blyth, Cynthia Cox, Gwendda Davies, Gladys V. Gilbert, Christian G. McGregor, Lilly Phillips, Elsa West, Raymond T. Ellis, Richard P. V. Tabb, and Egerton Tidmarsh.

A most interesting series of lectures, with illustrations, on Wagner's operas, was delivered by Mr. F. Corder during the early part of the term.

The Dramatic Class, under the direction of Mr. Acton Bond, gave performances of Shakespeare's "The Merchant of Venice," on June 9th and 10th, the casts being varied each evening.

The terminal Chamber Concerts took place at the Duke's Hall on May 26th and July 6th.

The Orchestral Concert, under the conductorship of the Principal, took place at Queen's Hall on June 21st, when the programme was as follows:—First movement from Concerto in F minor, pianoforte, Glazounow, Mr. Reginald Paul; songs, "Elizabeth's Greeting" (*Tannhauser*), Wagner, Miss Margaret Francis, "Lohengrin's Farewell," Wagner, Mr. Holden Heywood; suite, "Pibroch," violin, Mackenzie, Miss Gladys Chester; Witch's Song (*King Saul*), Parry, Miss Jennie Roberts; overture, "The Wasp," Vaughan Williams, The Orchestra; song, "Ye twice ten hundred deities," Purcell, Mr. David Walters; Polish fantasia, pianoforte, Paderewski, Miss Dorothy Hogben; song, "Charmant Oiseau," David, Miss Gladys Daniel; finale from "Loreley," Mendelssohn, The Choir, soloist, Miss Elizabeth Mellor. The last item was conducted by Mr. Henry Beauchamp.

Congratulations to Arthur L. Sandford, the newly-elected Mendelssohn Scholar! Always an excellent student, he will doubtless prove himself a worthy recipient of this distinction.

W. H.

The Coming Centenary.

Dear Mr. Editor,

May I presume upon your space for a few words regarding the coming Centenary, as I am confident that we all, professors and students, are wishful that the coming function may be a great and creditable success. I therefore take the liberty to write to you, Sir, for I am sure that what I say is the wish of most students of the R.A.M.

I read the other day, in a speech from one of the professors at an institution other than the Academy, these words: "Many younger musicians—especially composers perhaps—are apt to forget the efforts of a few British composers, who, in mid and late Victorian times, used all their power in trying to regain some of the lost lustre of British composition. The position of the young composers to-day would be very different but for the work of these untiring and by no means pampered pioneers. It is impossible to over-estimate what Britain owes to their high aims and proud achievements. Let honour be given where honour is due."

They made a deep and rather painful impression on me, because I am conscious of the fact that the words are only too true. But for some time past it has struck me—individually—that there are many works by British composers of the last 100 years, which, if they are not all of the same standard, possess merits which we are acting foolishly to overlook. When future historians come to write the history of English music in this age, will not this Centenary be a landmark? And are we to be held up to ridicule by future historians for not knowing and therefore not appreciating works which time is bound to bring into their rightful position? An article by our Curator in the *Musical Times*, January 1918, puts the position in a very clear light; ever since then the effects are being noticed in the programmes of well-known concerts.

Surely now is the chance to show that the R.A.M., though fully recognising that a musical education is nothing if it is not cosmopolitan, is also fully alive to our great heritage and intends to lead the way—as it rightly should—to show that most of those works by our own composers in the past century, which have had as a rule such brilliant first performances, and are now for the most part being moth and dust-eaten on the shelf, are worthy of ranking with the music that comes from abroad.

Details of the music I no not presume to touch; my only wish is to voice what I feel sure is the desire of all earnest-minded students in the Academy, so that those in authority may know that they will have sympathy from their students, in their efforts to make this Centenary a worthy monument to British Art.

I am, Yours faithfully,

A STUDENT.

New Music.

Bennett, G. J.

Scherzo for Organ	(Novello & Co.)
Three Preludes for Organ	(Novello & Co.)

Foster, Myles B.

"Our God shall come," anthem	(Novello & Co.)
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Marchant, Stanley.

"Very Bread, Good Shepherd tend us," anthem	(Novello & Co.)
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Organ Recitals.

Mr. G. D. Cunningham, at Ilford Baptist Church (March 30th); at Holy Trinity Church, Stroud Green (April 5th); at Bishopsgate Institute (May 3rd, 10th, 17th and 31st); at St. Alban's, Holborn (June 27th); at De Montfort Hall, Leicester (July 24th).

Mr. H. J. Timothy at St. Vedast Foster, E.C. (each week since Jan. 11th).

Postscriptum.

Will members please make a note of October 29th, which is the date fixed for our next Social Meeting? All the meetings held this year have been of the "House Full" character, and the committee do not want this one to be an exception, so, when you read this notice, reserve the date, and send along the completed form to the secretary at once. The Magazine goes to press some time ahead, so, at the moment of writing, the arrangements for the programme are still in hand; but the committee have every expectation that they will prove most attractive. The programme will not be too long, in order that there may be plenty of time for friends to greet one another during the evening. As children of the Academy, we are all too well brought up to talk while the music is in progress. During the *lunga pausa* for refreshments, there is, however, no reason against talking, but very much the reverse!

While I am on the subject of attendance, let me put in a plea for the Annual General Meeting. It is true that it will not be held until the end of January, but we should be glad if more members turned up. There is only business to be done, it is true; but, still, it is important business, and it is essential that it be done, so make a point of coming if you can in order to lend us your aid. There are lots of ways members could help the committee in carrying on the Club. Try and think out a few suggestions on your own account, and then come and put them forward.

The R.A.M. Calendar is out. It has all the usual features, and an unusual one as well. At the close, under date of July 10th—20th, 1922, there is the announcement "CENTENARY CELEBRATION. Special Performances will take place each day, full particulars of which will be duly announced." These performances will certainly be of unique interest, and will be illustrative, we have no doubt, of the work of the Academy during its hundred years of existence. On another page will be found a letter from a Student, which we insert because it evinces the right spirit. At the same time, it has to be remembered that it is obviously necessary to limit the putting of his suggestion into practice, for the field is enormous, whereas the time at disposal is short. As was shown in our article in the April number of the Magazine, the history of British music during a large part of the last hundred years is inseparably bound up with the work of the Royal Academy of Music, and I, for one, am sure that the Centenary Celebrations will be such as to make us all feel proud of our *Alma Mater*.

If it were not for the old fogeys—by which I mean those of us who had reached years of discretion before August, 1914—the duty of answering letters and other communications would almost be extinct. One has only to be an editor, or a secretary, or a treasurer to find that out. People say, "I *must* write to so and so," and then promptly forget all about it. When they say, "I *will* write," it generally gets done. So if you are gently reminded that your subscription is overdue, please send it on at once. Postage is a serious item now, and the Club's expenses moreover are in every way heavier than they used to be in proportion to the membership, especially as the meetings have been so big this year. Therefore remember that excellent motto, DO IT NOW! THE EDITOR.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. Russell Chester, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.